

Re. Asham Jones
pic in Wilby's
book - see p. 8

TYNES, DEAS P. 8

(PHOTOS BY ANDREW P. WITTENBORN)

Georgia Cotton Pickers / George Tynes ; Boonville (VO)
rec p. 8 p. 9



record research

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30 CENTS

NEW ORLEANS JAZZ AT THE LEGION OF THE MOOSE - Len Kunstadt

FRIDAY, DEC. 3, 1965 - MOOSE LODGE HALL, STAMFORD, CONN.

Direct from NEW ORLEANS came KID THOMAS, trumpet; JIM ROBINSON, trombone; JOHN HANDY, Alto Sax and SAMMY PENN, drums and with the stalwart support of EASY RIDERS JAZZ BAND Sidemen: SAMMY RIMINGTON, clarinet; BILL SINCLAIR, piano; DICK MCCARTHY, bass and DICK GRIFFITH, banjo; the sounds of native New Orleans jazz captured the delight of an eager, most appreciative audience.

Under the auspices of the dedicated CONNECTICUT TRADITIONAL JAZZ CLUB this native American music had an opportunity to be heard in all its sincerity and simplicity. Kid Thomas is a remarkable old-timer whose shading of Keppard and Dominique in ragging; in low-down gutbucket helmet work like Mutt Carey; in the blue curves of Tommy Ladnier; indeed make him an exciting musical personality to see and hear. Jim Robinson, they call him 'Big Jim', not because he is of large stature, but he is the boss man of that big round trombone note which makes him the inspiration and model of the younger generation of New Orleans jazz trombonists. And then there is John Handy whose alto sax phrasings stomp back to great jazz saxophonists of yesteryear. And does he stomp and make runs like the legendary Charlie Holmes, Stomp Evans and like Coleman Hawkins used to sound. He may be classified as 'New Orleans' but there is a heck of a lot of the 'hell for leather' Texas technique in his rip snorting, hard hitting, on beat, frivolous playing. The fourth member of these venerable New Orleans jazz men is Sammy Penn, smiling Sammy, with that big cigar (in the Willie, "The Lion" tradition) protruding almost dangerously from the side of his mouth, as he lays down the big two beat sound of the Cottrell, Dodds, Singleton, New Orleans school. He also is an industrious vocalist as he uses the side of a small snare drum to act as a rudimentary amplifier. Sammy Rimington, from Great Britain, and now the clarinetist with the EASY RIDERS, has the facility of Shields and Parenti, the warmth and minor tones of George Lewis and Johnny Dodds - and he complemented the above New Orleans veterans with succinct and admirable teamwork. Dick Griffith is a very fine banjoist who is practically a rhythm section all by himself. 'Slow Drag' Dick McCarthy certainly pays excellent tribute to the great Slow Drag of New Orleans fame with his almost effortless solid, lazy, heavy bass thumping so essential to New Orleans music presentation. And last but not least is Easy Rider pianist, Bill Sinclair, the anchor man, supplying the key, the chord - and squaring off with easy flowing classic jazz-piano choruses in the manner of Steve Lewis, Richard M. Jones or Jimmy Blythe. Good company, no doubt!

And good music as they followed their opening improvisational blues with LITTLE LIZA JANE, CARELESS LOVE, SMILE DARN YOU SMILE, SOMEDAY SWEETHEART, WASHINGTON AND LEE SWING, LADY BE GOOD, ST. LOUIS BLUES, ICE CREAM, SLEEPY TIME GAL, KID THOMAS' BOOGIE WOOGIE and BUGLE CALL MARCH.

In the audience were such dignitaries as Bluesdom's Victoria Spivey, RCA-Victor's Brad McCuen, Columbia's John Hammond and the Honorable John J. Irwin, a Connecticut congressman who expressed his appreciation with some fine words about the music and its participants - and its value in our society. Also present were key members and officials of the Connecticut Traditional Jazz Club - and other musicians of the up-and-coming Easy Riders Jazz Band including their leader Bill Bissonnette.

So good was New Orleans Jazz At The Legion Of The Moose, that we had to get another 'taste' and on December 6th we were back again to hear the aggregation, this time at the West Haven Motor Inn, right outside West Haven, Conn. They scored again with their music and their audience. Perhaps we can have them score right here in New York City. After all it was just 20 years ago that Bunk Johnson came through with the sparkling New Orleans sound!!

TWO COPIES

REGARDING BLUES RESEARCH:

This publication is a subsidiary of RECORD RESEARCH, edited by ANTHONY ROTANTE and PAUL SHEATSLEY, and is a vehicle for exploring the vast field of contemporary Blues recordings. It has been lauded as the singularly most important document of research of the post-war (1946) Blues. It is published irregularly, averaging 3/4 issues per year. THERE IS NO SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COSTS THIRTY CENTS (U.S.A.), THIRTY FIVE CENTS (FOREIGN). Also available from DEREK COLLIER at 25BROADFIELD, HARLOW, ESSEX, ENGLAND. 2/6d each.

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Introduction by Perry Armagnac

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Did you know that ...

Drummer George Wettling once played an afternoon with Tony Parenti at the Metropole a few years ago with a fractured ankle which he received in a fall during an intermission... You can hear the same musical strain on different recordings, for example: the clarinet solo on COPENHAGEN by the Benson Orch. on Victor and the saxes on JACKASS BLUES by the Dixie Stompers is the same, also part of BIZET HAS HIS DAY by Les Brown on Columbia and Art Mooney's theme FROM SUNRISE TO SUNSET on MGM is the same... If you write to Larry Clinton or Vaughn Monroe you are apt not to receive a reply as I did - yet guys like Shep Fields, George Thow and Dick Cary will honor your letters... I'm still trying to figure out on the record of OLD MAN MOSE by Eddie Duchin on Brunswick whether singer Patricia Norman says "Buck It" or you know what, it sounds very real to me... Louie Armstrong must have the patience of Job. I never seen an entertainer sign so many autographs or pose for so many pictures as I saw Pops do at Freedomland recently. To make sure he wasn't caught short during WWII Avedis Zildjian of cymbal fame had three Cadillac... I have yet to see Zutty Singleton use a drum key to tune his drums yet they always sound fine... There are some truly fine solos to be found on cowboy recordings - ROSE-ROOM by the Swift Jewel Cowboys is an excellent example... Also party records can be found to have some real nice accompaniment, the swinging trumpet on I'M KEEPING IT FOR YOU and the nice guitar on PUT IT WHERE YOU HAD IT LAST NIGHT is what I'm talking about... Never dare Tony Parenti to play a certain corny tune because if he knows it he'll fool you by playing it. I've already seen him do YES! WE HAVE NO BANANAS and ATOP OF OLD SMOKEY. If you still enjoy hearing dixieland tunes like MILENBERG JOYS and COPENHAGEN as I do, Tony still does them at Jimmy Ryan's with his Quartet (Zutty and Cliff Jackson and Marshall Brown)... Cliff Jackson incidentally, once had a trumpet man in his Krazy Kats band who had a habit of letting out some gas everytime he'd hit a high note. "You could always tell when it happened" says Cliff because you would see the other horn men run for cover... Besides playing drums and kazoo Tony Spargo is also an excellent whistler as anyone who has heard him can tell you... I never knew the tune THAT'S A PLENTY had words to it until I heard Ray McKinley sing it many

(CONTINUED ON PAGE 10)

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EDITH WILSON ON COLUMBIA RECORDS
Walter C. Allen

Assisted by John Mitchell (banjo), as interviewed by Harold Flakser and Carl Kendziora Jr.

The Negro musical revue PUT AND TAKE opened at Town Hall, New York, on August 20, 1921. The score was by Spencer Williams, Tim Brymn and Perry Bradford, and the book by Irving C. Miller. One of the featured artists was singer Edith Wilson, backed by Johnny Dunn's Original Jazz Hounds. A photo of this band appeared in TALKING MACHINE JOURNAL, Nov. 1921; the men were not identified in the caption, but Len Kunstadt has obtained an identification as follows: Dunn, cornet; Dope Andrews or Bud Aiken, trombone; Garvin Bushell, clarinet; Dan Wilson, piano; and a violinist - possibly Cordy Williams. Bushell has independently recalled recording with her. Perry Bradford in his book, BORN WITH THE BLUES, tells how he got a recording contract for Edith Wilson. She made her first few records while with PUT AND TAKE, with some songs from the show (surely one of the earliest "original cast" recordings?)

EDITH WILSON and JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS. Comedienne and Jazz Band. (Vocal, acc. Johnny Dunn, cornet; unknown, trombone; probably Garvin Bushell, clarinet; unknown, violin; unknown, piano. See above personnel) New York, Sept. 13, 1921.

- 79983-6 NERVOUS BLUES-From "Put and Take" (Bradford) Co A 3479
Same personnel. New York, Sept. 15, 1921.
- 79989-2 VAMPIN' LIZA JANE - From "Put and Take" (Bradford) Co A 3479
Same personnel. New York, Sept. 24, 1921.
- 79993-6 OLD TIME BLUES - From "Put and Take" (Bradford) Co A 3506
Same, but omit violin.
New York, Sept. 30, 1921
- 80014-4 FRANKIE (Bradford) Co A 3506

During November, she and the band toured on the vaudeville circuit. An item in the New York CLIPPER (Dec. 7, 1921) stated that she had just returned with her band, the Original Jazz Hounds, and was under contract with Perry Bradford to make records for Columbia. The 'Jazz Hounds' name, in fact, was a Perry Bradford property and had previously been used with Mamie Smith on Okeh records - and Johnny Dunn and Bushell had been on several of Mamie's earliest records.

Late in December, Edith Wilson and the band recorded again. Bushell was no longer in the band, being on the road with Ethel Waters' Jazz Masters as part of the Black Swan Troubadours. A young banjo player named John Mitchell had come to New York during the past summer or fall from (I think) Baltimore, and joined the group in time for this his first record date. Personnel is as given by Mitchell on hearing the record, except that he missed the second reed player. Brassfield is suggested because Mitchell remembered him on other sessions.

- (Same Artist Credit as above) Vocal, acc. Johnny Dunn, cornet; Herb Fleming, trombone; Ernest Elliott, clarinet; possibly Hersal Brassfield, clarinet and sax; Dan Wilson, piano; John Mitchell, banjo; Harry Hull, tuba.
New York, Dec. 21, 1921
- 80111-2 I DON'T WANT NOBODY BLUES CoA 3537 (Bradford)
- 80112-2 THE WEST TEXAS BLUES (Booker) CoA 3537

A new road show of PUT AND TAKE was to go on tour, opening Feb. 13, 1922, and sponsored by the Columbia Graphophone Co. (Chicago DEFENDER, Jan. 21, 1922). It was to include Edith Wilson and the Hounds (another paper referred to her "six piece Jazz Hounds"). They recorded again; this time Dunn's name was not on the record label, although he is plainly present - no doubt Columbia heard from Perry Bradford and him about this! Personnel is from Mitchell again.

EDITH WILSON and THE ORIGINAL JAZZ HOUNDS. Comedienne and Jazz and Vocal; acc. Johnny Dunn, cornet; Earl Grandstaff, trombone; possibly Ernest Elliott, clarinet (Mitchell thought it might be Bushell, but the latter was still in Chicago with Ethel Waters); Dan Wilson or Leroy Tibbs, piano; John Mitchell, banjo.

- New York, Jan. 21, 1922.
- 80150-4 WICKED BLUES (Bradford) Co A 3558
- 80151-1 BIRMINGHAM BLUES (McCord and Matthews) Co A 3558

WICKED BLUES, by the way, uses part of the same lyrics as Perry Bradford's classic CRAZY BLUES!

"Edith Wilson and Johnny Dunn's Jazz Hounds have signed up with the Schuberts for cabaret work in connection with a new southern plantation show. The Jazz Hounds will be used as an orchestra for dance work and will also accompany Miss Wilson in the song which she will place on the programme." (PHONOGRAPH AND TALKING MACHINE WEEKLY, FEB. 22, 1922, p. 22)

This new show was the late Lew Leslie's first venture into the high-class Negro revue, presented at a midtown Broadway cabaret, for which he became famous. Originally at the Folies Bergere, the name was soon changed to the Plantation. The 'Plantation Revue' opened in February 1922 and featured the immortal Florence Mills, her husband U. S. "Slow Kid" Thompson, Edith Wilson, Johnny Dunn, and Tim Brymn's Orchestra. Edith Wilson continued to record with Dunn and a small band under her Columbia contract. The next two sides were never issued.

- EDITH WILSON AND HER JAZZ HOUNDS. (Unknown personnel and instrumentation) New York, April 12, 1922.
- 80304-1, 2, 3, 4 THAT THING CALLED LOVE (Perry Bradford) Co. unissued
- 80305-1, 2, 3, 4 Stingaree Blues (Clinton A. Kemp) Co. unissued

The next personnel was again from John Mitchell, on studying the record. He also named Brassfield as a second reed man, but I can hear only one clarinet. Garvin Bushell was back in New York by this time.

EDITH WILSON and JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS. Comedienne and Jazz Band. Vocal; acc. Johnny Dunn, cornet; Herb Fleming, trombone; Garvin Bushell, clarinet; Will Tyler, violin; Dan Wilson or Leroy Tibbs, piano; John Mitchell, banjo.

- New York, May 20, 1922.
- 80356-3 MAMMY, I'M THINKING OF YOU (Bradford) Co A 3634
- 80357-3 TAKE IT 'CAUSE IT'S ALL YOURS (Horsley) Co A 3634

By June, Will Vodery had replaced Brymn as orchestra leader at the Plantation, and he continued in that capacity for Lew Leslie for several years. Johnny Dunn was a member of the full orchestra, and also featured as a "star" soloist. Shelton Brooks was added to the show. John Mitchell continued to record for Edith Wilson, with bands not necessarily composed of men from the Vodery orchestra. He also appeared behind her in her stage and vaudeville appearances.

EDITH WILSON ON COLUMBIA RECORDS (continued)

This next date was by a similar unit to the last, except no violin was present; it was not played for Mitchell.

(Same Artist Credit as above.)

Vocal; acc. Johnny Dunn, cornet; possibly Herb Fleming, trombone; probably Garvin Bushell, clarinet; probably Dan Wilson, piano; probably John Mitchell, banjo.

New York, June 9, 1922.

- 80382-4 HE MAY BE YOUR MAN (But He Comes To
See Me Sometimes) (Fowler) Co. A 3653
80383-4 RULES AND REGULATIONS "SIGNED
RAZOR JIM" (Bradford) Co. A 3653

The above personnel, incidentally, was once reported to me by Miss Wilson in a brief personal interview, as the band accompanying her on records.

The Plantation Revue attracted such notice that the show was recast as a musical production at Brady's 48th Street Theater, with book by Lew Leslie and music by Roy Turk and J. Russel Robinson. The cast featured the same stars as at the cabaret. It opened on July 17, 1922, but did not draw very favorable reaction and closed after 35 performances on August 12th. Away from the cabaret, it lost that magic spark. Later, with his "Blackbirds" shows, Lew Leslie was to make his mark on the Broadway stage.

Edith Wilson continued to record almost monthly, with a five-piece band. John Mitchell identified Brassfield and Rollen Smith as reeds on the next one, but I hear only one clarinet and it sounds like Bushell.

(Same Artist Credit as above.)

Vocal, acc. Johnny Dunn, cornet; Herb Fleming, trombone; possibly Garvin Bushell, clarinet; Leroy Tibbs, piano; John Mitchell, banjo New York, July 13, 1922

- 80449-2 LONESOME MAMA BLUES (Brown) Co A 3674
80450-4 WHAT DO YOU CARE (What I Do)
(Bradford) Co A 3674

(Same credit and instrumentation; similar personnel)
New York, Sept. 20, 1922

- 80554-5 EVIL BLUES (Bradford) Co A 3746
80555-4 PENSACOLA BLUES (Home Again
Croon) (Williams) Co A 3746

By October, the Plantation Revue was playing at the Winter Garden with the same stars, although some of the supporting cast had been replaced. The next recording used a different clarinetist; Mitchell verified the personnel.

(Same Artist Credit as above.)

Vocal; acc. Johnny Dunn, cornet; Herb Fleming, trombone; Ernest Elliott, clarinet; George Rickson, piano; John Mitchell, banjo. New York, Nov. 22, 1922

- 80683-5 DIXIE BLUES (McCoy and Hendrix) Co A 3787
80684-6 HE USED TO BE YOUR MAN BUT
HE'S MY MAN NOW (Bradford) Co A 3787

(Same Artist Credit as above.) Unknown personnel and instrumentation. New York, Dec. 18, 1922.

- 80735-1, 2, 3, 4 MEMPHIS, TENNESSEE (Perry Bradford)
Co. unissued
80736-1, 2, 3 WHAT DID DEACON MOSE DO
(When The Lights Went Out) Co. unissued

The Plantation Revue was so successful in Broadway night clubs that it was booked for four months in London, May - Sept. 1923. John Mitchell joined the Will Vodery orchestra for the Revue in the spring, but did not go with them to Europe. Edith Wilson did accompany the troupe and she did not record again for a whole year.

In January, 1924, the new Club Alabam opened on West 44th Street in New York, featuring Edith Wilson in the enter-

tainment as well as Fletcher Henderson's first regularly organized band. A small Henderson unit accompanied her on her next record; Chambers is easily recognized, and the band plays some ensemble double-time reminiscent of Johnny Dunn.

EDITH WILSON AND HER JAZZ BAND

Vocal; acc. by Elmer Chambers, cornet; probably Teddy Nixon, trombone; Don Redman, clarinet; probably Fletcher Henderson, piano; probably Charlie Dixon, banjo.

New York, Jan. 12, 1924

- 81478-2 DADDY CHANGE YOUR MIND (Frank Guarente)
Co 14008-D, Velvet Tone 7051-V
Diva 6025-G
81479-3 I DON'T KNOW AND I DON'T CARE BLUES
(George Brooks*)
Co 14008-D, Velvet Tone 7051-V, Diva
6025-G

(* Note: George Brooks was a pseudonym for Fletcher Henderson.)

After leaving the Club Alabam about May, she probably played other theaters and cabarets. She recorded two titles with the white Hawaiian guitar specialist Roy Smeck under a false name.

EDITH WILSON - Accompaniment by "Alabama Joe"

Vocal; acc. by Roy Smeck, guitar. New York, June 18, 1924

- 81831-4 HOW COME YOU DO ME LIKE YOU DO?
(Gene Austin and Roy Bergere) Co 14027-D
81832-2 MUSCLE SHOALS BLUES (George
W. Thomas) Co 14027-D

From the label credit and composer credits, this next record looks like another Perry Bradford date. These titles are sandwiched in between three Maggie Jones interpretations made on the same date but with Louis Armstrong as cornetist. Unfortunately, these are NOT Armstrong items; the cornetist growls and punctuates his phrases like Bubber Miley, which seems reasonable since Miss Wilson does recall a date with Bubber. Percy Glascoe is also remembered as having toured and recorded with her, so he is suggested as one of the reed men.

EDITH WILSON AND HER JAZZ HOUNDS

Vocal; acc. probably Bubber Miley, cornet; unknown, trombone; possibly Percy Glascoe, clarinet/alto sax; possibly Ernest Elliott or Bob Fuller, clarinet/tenor sax; unknown, piano; unknown (not Mitchell); banjo.

New York, Dec. 17, 1924

- 140189-1 HE'S A MEAN MEAN MAN (Perry Bradford)
Co 14054-D
140190-1 DOUBLE CROSSIN' PAPA (Perry Bradford)
Co 14054-D

One of the featured dancers at the Club Alabam in early 1924 had been "Doc" Straine, and that fall, he teamed up with Edith Wilson as a vaudeville attraction. They appeared in theaters, and by December 1924 were at the Cotton Club in New York. They made one record date together, her last date for Columbia.

EDITH WILSON and 'DOC' STRAINE - Piano Accomp.

New York, March 6, 1925.

- 140415-1 IT'S GONNA BE A COLD, COLD WINTER
(Grainger and Trent) Co 14066-D
140416-1 THERE'LL BE SOME CHANGES MADE
(Overstreet and Higgins) Co 14066-D

Edith Wilson was later to sing in Europe with Sam Wooding (1928), and performed in HOT CHOCOLATES (1929) and HOT RHYTHM (1930). Later, she played the part of 'Aunt Jemima' on radio and TV. She was a sister-in-law of singer Lena Wilson, about whom we will soon provide some information. I would be glad to hear of her present whereabouts or activities.

RHYTHM & BLUES

PRESTIGE

By
ANTHONY
ROTANTE



BLUESVILLE

This is a check list of the significant Prestige line, BLUESVILLE, which will go down in blues annals as a phenomena of the early 1960s. In the summer months of 1965 the Bluesville LP issuance came to a halt with mass deletions of its albums announced to the trade in the Schwann Long Playing Record Catalog (The Monthly Guide to Mono and Stereo Records).

Various of these Bluesville albums were allocated and issued on a cheaper Prestige subsidiary called STATUS. In most cases the STATUS product had a 'Status' sticker pasted over the original 'Bluesville' identity. In a few known cases new jackets were prepared. For your reference, an asterisk has been placed to the left of the Bluesville listing indicating that it also appeared on Status.

As you will note, two entries are made each for 1078 and 1079. As far as we can determine NO copies of the HENRY BROWN - EDITH JOHNSON (1078) and J.D. SHORT (1079) were ever released to the trade, although they were announced in a throwaway. But the Indian Folklore items, RAVI SHANKAR (1078) and ALI AKBAR-KAHN (1079) did make the store shelves! Intriguing!!

Bluesville 1002 was later issued on Prestige-Folklore 14013. To the best of our knowledge the missing gaps appearing herewith in this listing never saw the light of day commercially. There were tentative allocations, one being an LP by Homesick James which was scheduled for about June 1964.

- 1001 - AL SMITH/Hear My Blues
(with "Lockjaw" Davis & Shirley Scott)
1002 - BROWNIE MCGHEE and SONNY TERRY/
Down Home Blues
* 1003 - WILLIE DIXON and MEMPHIS SLIM/
Willie's Blues
* 1004 - MILDRED ANDERSON/Person To Person
(with "Lockjaw" Davis & Shirley Scott)
1005 - BROWNIE MCGHEE and SONNY TERRY/
Blues and Folk
* 1006 - ROOSEVELT SYKES/The Return of R. Sykes
1007 - LONNIE JOHNSON/Blues By Lonnie
* 1008 - SHAKEY JAKE/Good Times
* 1009 - SOUL JAZZ/Volume 1 -Geltrane, Byrd Etc
* 1010 - SOUL JAZZ/Volume 2 -Gene Ammons, Lockjaw, etc.
1011 - LONNIE JOHNSON/Blues and Ballads
* 1012 - LITTLE BROTHER MONTGOMERY/Tasty Blues
1013 - AL SMITH/Midnight Special
* 1014 - ROOSEVELT SYKES/The Honeydrinker
1015 - REVEREND GARY DAVIS/The Harlem Street Singer
* 1016 - SUNNYLAND SLIM/Slim's Shout
1017 - MILDRED ANDERSON/No More In Life
1018 - MEMPHIS SLIM/Just Blues
1019 - LIGHTNIN' HOPKINS/Lightnin'
1020 - BROWNIE MCGHEE and SONNY TERRY/
Blues All Around My Head
* 1021 - ARBEE STIDHAM/Tired of Wandering
* 1022 - CURTIS JONES/Trouble Blues
1023 - K.C. DOUGLAS/K. C.'s Blues
1024 - LONNIE JOHNSON/Losing Game
1025 - SONNY TERRY/Sonny's Story
1026 - ROBERT PETE WILLIAMS/Free Again
* 1027 - SHAKEY JAKE/Mouth Harp Blues
* 1028 - ST. LOUIS JIMMY/Goin' Down Slow
1029 - LIGHTNIN' HOPKINS/Last Night Blues
(with Sonny Terry)
1030 - TAMPA RED/Don't Tampa With The Blues
1031 - MEMPHIS SLIM/No Strain
1032 - REVEREND GARY DAVIS/Have A Little Faith
1033 - BROWNIE MCGHEE and SONNY TERRY/
Blues In My Soul
- 1034 - MEMPHIS WILLIE BORUM/Introducing Memphis
Willie B.
* 1035 - SIDNEY MAIDEN/Trouble An' Blues
1036 - FURRY LEWIS/Back On My Feet Again
1037 - FURRY LEWIS/Done Changed My Mind
1038 - PINK ANDERSON/Carolina Blues Man
* 1039 - MERCY DEE WALTON/Pity And A Shame
1040 - BLIND WILLIE McTELL/Last Session
1041 - HENRY TOWNSEND/Tired Bein' Mistreated
1042 - BROWNIE MCGHEE and SONNY TERRY/
Brownie's Blues
1043 - TAMPA RED/Don't Jive Me
1044 - LONNIE JOHNSON with VICTORIA SPIVEY/
Idle Hours
1045 - LIGHTNIN' HOPKINS/Blues In My Bottle
1046 - SNOOKS EAGLIN/That's All Right
1047 - SCRAPPER BLACKWELL/Mr. Scrapper's Blues
1048 - MEMPHIS WILLIE B/Hard Working Man Blues
1049 - REVEREND GARY DAVIS/Say No To The Devil
1050 - K. C. DOUGLAS/Big Road Blues
1051 - PINK ANDERSON/Medicine Show Man
1052 - LUCILLE HEGAMIN, VICTORIA SPIVEY, ALBERTA
HUNTER/Blues We Taught Your Mother.
1053 - MEMPHIS SLIM/All Kinds of Blues
1054 - VICTORIA SPIVEY with LONNIE JOHNSON/
Woman Blues
1055 - BAWDY BLUES (Anthology) with Blind Willie
McTell, Memphis Slim, Memphis Willie B.,
Victoria Spivey, Lonnie Johnson, Pink
Anderson, Tampa Red
1056 - BIG JOE WILLIAMS/Blues For 9 Strings
1057 - LIGHTNIN' HOPKINS/Walkin' This Street By
Myself
1058 - BROWNIE MCGHEE and SONNY TERRY/
At The Second Fret
1059 - SONNY TERRY/Sonny Is King
1060 - WADE WALTON/Shake 'Em On Down
1061 - LIGHTNIN' HOPKINS/Lightnin' And Co.
1062 - LONNIE JOHNSON/Another Night To Cry
1063 - SMOKEY BABE/Hottest Brand Going
1064 - ROBERT CURTIS SMITH/Clarksdale Blues
* 1065 - DOUG QUATTELBAUM/Softie Man Blues
* 1066 - CLARENCE CLAY and WILLIAM SCOTT/
The New Gospel Keys
1067 - BIG JOE WILLIAMS/At Folk City
1068 - PETE FRANKLIN/Guitar Pete's Blues

1069 -
1070 - LIGHTNIN' HOPKINS/Smokes Like Lightnin'
1071 - PINK ANDERSON/Ballad & Folksinger Vol. 3
1072 - BABY TATE/See What You Done Done
1073 - LIGHTNIN' HOPKINS/Goin' Away
1074 - BROOKS BERRY and SCRAPPER BLACKWELL
/My Heart's Truck Sorrow
1075 - MEMPHIS SLIM/Steady Rollin' Blues
1076 - ALEX SEWARD/Creepin' Blues
1077 - J.T. ADAMS/Indiana Avenue Blues
1078 - HENRY BROWN and EDITH JOHNSON
/A Nickel's Worth Of Liver
1078 - RAVI SHANKAR and ALI AKBAR-KAHN
/The Master Musicians of India
1079 - J. D. SHORT/Sliding Delta
1079 - ALI AKBAR-KAHN/The Classical Music Of India
1080 - GEORGE MONTGOMERY/Mustard Greens
1081 - LIGHTNIN' HOPKINS/Gotta Move Your Baby
1082 -
1083 - BIG JOE WILLIAMS/Studio Blues
1084 - LIGHTNIN' HOPKINS/His Greatest Hits
1085 -
1086 -
1087 - SHIRLEY GRIFFITH/Saturday Blues
1088 -
1089 - OUDI HRANT/Turkish Delights



The rag VIRGINIA in the center of our cover photo was published in 1899. Notice that it is described on the cover as HOT Rag SWING. We have found hot mama's, hot chocolates, hot cha, hot dogs and hot mustard as idioms of the 1920's; but until the publication of Panassie's LE JAZZ HOT in 1934, I am not sure that I ever heard "hot" used as descriptive of music. However, the still older timers (critic Irving Scherke, now 72; Ed Hill, a pianist prior to 1900; and Nettie Compton, a singing-dancing soubrette in 1905) tell me that hot music existed in the language probably before a hot time in the old hot spots.

JOHN STEINER

BEYOND THE IMPRESSION

ETYMOLOGY

REPORTED BY JOHN STEINER

All letters to John Steiner
1444 N. Greenview Chicago 22 Illinois

The following comments were supplied by persons I talked to concerning the etymologies of hot and rock 'n' roll.

IRVING SCHWERKE (author of KING JAZZ AND DAVID, France, 1927)

"The adjective hot seems always to have meant to me piquant, exciting, effervescent or fast whether applied to music (and it was) on to almost anything else (and it was)." "Boswell Sisters recorded ROCK & ROLL on their Br 7302 in 1934."

LITTLE BROTHER MONTGOMERY

"In the late 30's Memphis Slim had a tune with the words 'rock'em and roll 'em'."

JOHN SCHAUM (Schaum Music Publishing Company, author of over a hundred piano instruction books)

"I recall having to look twice when I saw the hymn titled Angels, Roll That Rock."

But let's forget that last one.

Then in Robert Gold's book JAZZ LEXICON (Knopf, 1964), the word "hot" as applied to music is traced back only to the mid-20's. And although the word "rock" and "ride" and "roll" and said to have been used by musicians and lyricists since about 1910 in rhythmic and sexual connotation, the phrase ROCK 'N' ROLL' (or R'n'R) is not listed as a special phrase. In the following paragraphs about Gold's book, I have underlined the words he does not have, and put in quotes the words he does list.

If anyone wanted to take JAZZ LEXICON apart, he could do a fat job using only the legends on phonograph records as the source for words and phrases used in specific connotation by jazz and bluesmen. For example, Gold omits HEEBIE JEEBIES which could be defined with another title: jangled nerves. He overlooked ROCKS IN MY BED as the kind of blues which causes insomnia, and that DOWN TO THE BRICKS means either 1) broke or 2) disconsolate, depending on context. He includes most of the miscellaneous instruments, but forgot the GOOFUS. He didn't recognize a BUFFET FLAT as a musical speakeasy (anyway invariably food, usually music). His definition of "struggle" did not include the meaning implied when Oliver immortalized the infirm second-hand auto with the appellation STRUGGLE BUGGY. While listing the inferior "stick", "reefer" and even ignoble "roach", Gold does Mezz and history an injustice in omitting the king-size MEZZ.

Gold is rich in vulgarities, but on naughty words, he is vague (ill-informed?) and embarrassed. See his sparse and inaccurate definition of a "fruit" and of the suffix "-assed". On sexualia he is weak too. Appellations are quickly spread after they get onto a record label. A warm "jellyroll" is also a WARM VALLEY, CONGAINE, BEEDLE UM BUM, and MOJO. However, to Muddy Waters it seems that a mojo may be a BLACK SNAKE or what Cab called a trilon, and there are two of them in WANG Wang Blues. Perhaps Gold is safer in not even trying to clarify Horace Henderson's KITTY ON TOAST, or the implication of BOY IN THE BOAT.

Gold mentions a lot of dances which are named on record labels including the cake and camel walk, but not the LAMBETH or CASTLE. He mentions the big apple, and drag,

and walking the dog and the scrontch (according to Waller) which he spells s-c-r-a-u-n-c-h, with some basis for so-doing. But he calls the scrontch a drag or mooch and that hardly seems to describe the bent-knee and wiggled-rump figure I have seen or the tempo that Waller uses. (Does Scrontch derive from "squat" and "hunch"?). He didn't include HUNCH or POSIN', the hesitation figure, and he didn't observe that a SKUFFLE was a 1) generic term for dancing, or 2) when used as a verb, it relates to JOBBING with so-so success. The TEXAS TOMMY is lacking; and it is omitted that those who dance these jazz dances are HOOFERS. When Billy and Mary Mack's Merrymakers' hoofers criss-crossed each other, the dance was called a TWINE.

In addition some jazzical terms are omitted which do not necessarily appear on phonograph records. Although he includes "spades" and "ofays", there are no JIGS or CHARLIES. At least locally, GAGGED signifies playing below par as when "juiced" or "high" or "dragged"; but even when the word is included in LEXICON, juiced is not clearly distinguished from high, and dragged does not clearly state fatigued or bored, as I mean to imply.

And if Gold is to include interjections such as "yeah, man" and "oowee", I petition for inclusion in the next edition HOY (from Lambeth Walk), HOTCHA, and maybe SHOOT THE LIKKER TO ME, JOHN-BOY. Some meanings are given for "blast", but to a musician a blast is also a telephone call.

I can see why Gold might prefer to leave MAINSTEM to a theatrical lexicographer, despite its being a jazz title; and why he might assign MAINLINER to a junky monographer, but I would be grateful to him if he would confirm or deny my suspicion that BIG APPLE is a transliteration of the older Mexican idiom 'manzana principal' for the main square of the town or the downtown area.

A "face" is more than Gold says, that is, he is less than Gold says; he is an anonymous nobody, a musician of undeveloped or limited talent. Bechet wouldn't have called him a MUSICIANER.

Only lately Ink Williams explained to me that the C. C. PILL extended the ecstasy and potency of the C. C. (or See See) rider, but Gold doesn't tell you - and I must apologize because I can't - whether the gouge (an overpriced dame) of Armour Avenue whom the rider met on his (be)fo' day(break) CREEP (hence, he was a creep or creeper) was a floogie (flat-footed and/or dual floy'd).

Dean of the gospel song writers, Thomas A. Dorsey, as a boy had heard the gospel preached, but he did not recall having heard of gospel songs or gospel singers before the 1920's. But last week I found in a Milwaukee bookstore GOSPEL HYMNS CONSOLIDATED, a general hymnal with words only for 426 songs, published in 1883 by Biglow & Main and James Church & Co., N. Y. C. When did "sanctified" become an adjective used to describe a music and its singers?

EDITOR NOTE:

McAndrew, Kendziora, will be in our next issue, so don't fret. We got "Versatile Johnny Dengler" on the publication beam. Will finish Finnish Jazz, California Ramblers on Edison, and the Decca Hillbilly listing in coming issues. Yes, and many, many more goo darticles are on tap. So, stay with us. We would like to extend all our best to everyone for good year "1966".

CORRESPONDENCE
FILLING
IN
DISCOGRAPHICALLY

FINAL BAR - LOUIS THOMAS BLACK
reported by J. Robert Mander, Glen Cove, N. Y.

Born: June 8, 1901; Rock Island, Ill.
Died: Nov. 18, 1965, St. Anthony's Hospital, Rock Island, of heart attack while he was recuperating from injuries sustained in automobile accident, Nov. 3rd, in Monticello, Iowa.

Became interested in and took up banjo at age seven when introduced by relatives to Homer Garber, a clerk in a Des Moines cigar store. Professional start in 1917 with "Doc" Wrixon (a musician-dentist), playing society parties around Rock Island. In 1919 he attracted the attention of famed pianist and orchestra leader, Carlisle Evans and became a member of Evans' Original Jazz Band and played on the riverboat Capitol between St. Louis and St. Paul in the Summer and all around New Orleans in the Winter. It was with Evans that he first played with two legendary jazz greats: Leon Rappolo and Emmet Hardy. Leon Prima was also in that band.

In 1921 he left Evans and went to Chicago to join what proved to be one of the greatest jazz bands of all time, the New Orleans Rhythm Kings: Paul Mares, Leon Rappolo, Jack Pettis, George Brunis, Elmer Schoebel, Frank Snyder, Steve Brown joined shortly after Black. Others who recorded with this group included: Mel Stitzel, Ben Pollack, and Jelly-Roll Morton.

During rest periods between sets the band would visit clubs like the Dreamland where King Oliver's Creole Jazz Band was performing. He also got to know and play with such dixieland greats as: Eddie Condon, Bud Freeman, Frank Teschmacher, Pee Wee Russell, Jimmy McPartland and, of course, his very favorite, Bix Beiderbecke. Lou Black was one of the very few who knew and played with both Emmet Hardy and Bix Beiderbecke.

After the NORR broke up in 1923 he played with the Original Memphis Melody Boys, he rejoined Carlisle Evans in 1925, and, from 1928 to 1931, he was Assistant Station Manager and played on Station WHO, Des Moines.

Quitting the music business, hard hit by the Great Depression, he worked for a roofing company, a farm-implement manufacturer, and, after World War II, he handled outdoor building materials for the Moline Consumers Company.

In 1963 he picked up the banjo again and played some small spots. During a visit to New York, he sat in with the bands at Eddie Condon's, Nick's, and Bourbon Street.

He is survived by his widow, Natalie, a son, Lou, Jr., daughter, Nanon, and seven grandchildren.

EDISONIA "THE LAST OF THE MOHICANS"

(re: RR 72) - correction from staffer, Harold Flakser, Brooklyn, N. Y.

May I be permitted the use of your "FILLING IN DISCOGRAPHICALLY" column to correct a statement made by EDISONIA expert, Mr. Ray Wile (Nov., 1965 issue)? Mr. Wile states that "By the middle of 1929" ... "Edison was alone in the world in continuing to add to his [vertical-cut recording] catalog."

Had Mr. Wile qualified his statement with respect to "alone in the world," he'd probably be correct. But, as his statement stands, it is completely inaccurate. Both French and Belgian PATHE continued to release vertical-cut issues until, at least, as late as, Feb., 1931!

JIMMY FLYNN "Minor Keys" (re: RR72)

Information from Carl Koerber, Santa Monica, Calif.

Re: Jimmy Flynn; He did some vocals with "THE MANHATTAN DANCE MAKERS", Harmony 410-H, "A Lane In Spain" & "Just An Ivy Covered Shack."

THE TWO GEORGIES (re: RR 40, 71)

Information from Dr. Barry Brooks, Winthrop, Mass.

Concerning the letters on p. 9 of RR 71, George Jessel made "Mr. Toastmaster General for the PALETTE label (now out-of-business in the U. S. A.) He also made "Jest of Jessel" for PALETTE but they never issued it.

ART GILLHAM re: RR49, 71

research from George Blau, Decatur, Georgia

I note your confusion on page 8 of the October issue about Art and Alfred Gillham. In case Mike Montgomery has not already cleared this up, here is the information I have: Art and Alfred are two different artists. (Alfred may be A. R. Gillham, have to check with Mike who has talked with A. R. or Alfred one in Cincinnati.) A clipping in Art's scrapbook dated February 24, 1924, which was the first to call him "whispering pianist", indicates Art has made phonograph records and piano rolls. However the first recording session that I have been able to pin down is May 2, 1924 for Gennett. Some piano rolls were issued by Columbia and Supertone as early as June 1923. Information has come to me that he made some rolls for Ampico which might be about the same time, but Ampico specialists can neither verify nor deny this as they have no information on the six release numbers. The following is a list of the rolls made by Art Gillham that have come to my attention so far:

Ampico	5891	I'd Rather Be Alone
	6321	Make Believe
	6699	12th Street Rag
	6772	Whispering
	7361	Close Your Eyes
	7637	How Do You Do
American		Let Me Call You Sweetheart
Capital	1094	Let Me Call You Sweetheart
		The Deacon Told Me I was
		Good (part of a 10 tune nickel-
		odeon roll)
Columbia	600	I'm Drifting Back to Dreamland
		(6-23)
	658	My Sweetie Went Away (9-23)
	739	Sunshine of Mine (12-23)
	785	So This Is Venice (2-24)
	787	London Bridge (2-24)
	789	Land of Broken Dreams (2-24)
	790	Mean Blues (2-24)
	800	Ireland Is Heaven To Me (3-24)
	946	How Do You Do (9-24)
	947	Carolina Blues (9-24)
	1054	Let Me Call You Sweetheart
		(3-25)
Duo-Art	713316	Idolizing
	713321	Take In The Sun, Hang Out
		The Moon
Mel-O-Dee		
	47372	Idolizing
	47378	Take In The Sun, Hang Out
		The Moon
Staffnote	241W	Red Hot Blues
Supertone	4062	Let Me Call You Sweetheart
	5315	I'm Drifting Back to Dreamland
		(6-23)
	5346	My Sweetie Went Away (9-23)
	5382	Sunshine of Mine (12-23)
	5390	London Bridge (2-24)
	5392	So This Is Venice
	5469	How Do You Do (9-24)
	5533	Let Me Call You Sweetheart
		Sunshine of Mine (2-24)
Vocal-		Back In Hackensack, N.J.
style		(4-24)
	12786	Mean Blues (4-24)
	12798	Lost My Baby (4-24)
		Sweetest Little Rose In Tennes-
		see (7-24)
	13124	How Do You Do (2-25)
	13175	Carolina Blues (4-25)
	13976	Page Mr. Handy, Blues (-26)
		Lonely

For information, "I'd Rather Be Alone", and "Mean Blues" were his own compositions. "Whispering" was

his theme song. From 1922 to 1929, Art was employed by Ted Browne as sales manager and sales representative in the West. Several of his piano rolls, and early records were made partly as an employee of Browne: "How Do You Do", and "I'm Drifting Back To Dreamland" in particular. On an addition to the discography, Apex 679 and Ajax 17084 recordings of "How Do You Do" by "Fred Thomas" are from Art Gillham's Pathe recording. One note perhaps someone up there may have some info on that I need: In Art's scrapbook is a letterhead and envelope for "Bebe Daniels' Movieland Syncopators" with Art Gillham listed as musical director. If anyone has any information on that group, I'd like to have it. Ted Browne recalls that Art was connected with "some movie star" before working for him, but Miss Daniels does not recall such a group.

EDDIE STONE (re: RR71)

Letter from Kenneth C. Brooks, Indianapolis, Indiana

Greetings:

I would like to thank you very much for helping me with my "Eddie Stone" inquiry. Thanks to you I had a card from a collector in N. Y. with an address and I am happy to tell you I located Eddie and have heard from him since.

So thanks again.

ISHAM JONES (re: RR #70, p. 7)

Information from author, Leo Walker

Dear Mr. McAndrew,

In your August Record Research a reader inquired as to the personnel of the Isham Jones band pictured on page 66 of my book, THE WONDERFUL ERA OF THE GREAT DANCE BANDS.

That line-up as given me by bassist, Walt Yoder is as follows.

Tpts - Clarence Willard, Bill Graham, Johnny Carlsen
Tms - Wendell Detorzy, Sonny Lee
Saxes - Woody Herman, Saxie Mansfield, Vic Hauprich, Don Watt

Viols - Nick Hufner, Vince (last name not available), Eddie Stone

Guitar - George Wertener

Piano - Howard Smith

String Bass - Walt Yoder

Tuba - Joe Bishop

Drums - Wally Lageson

The story on Ted Weems was interesting and the only sad note in the issue was the story of the passing of my very good friend, Red Nichols. He was at my house on his last birthday in May and when he drove away in the wee hours of the morning it was the last time I saw him.

(Editor's note: So far the early 30s band has elicited 3 personells. In RR#68 a 1934 Jones band photo was identified by George (PeeWee) Erwin who was a member of the organization. Another in RR70, p. 7, was given by Jones sideman Milt Yaner to Dave Kingsbaker and constituted the sidemen identification via aural evidence of the current Victor LP reissue. And the third is the one you see above as given by sideman alumnus, Walt Yoder.)

OLIVER TYNES BAND - Research in the Bud

From Ray Culley, brother of Wendell Culley

Mr. Culley has recalled the personnel of some of the Tynes band. Perhaps some of the following are on the recordings of the GEORGIA COTTON PICKERS on Harmony.

..... Smith, 1st tp; Bob Chestnut, 2nd tp; Dave Chestnut, drums (replaced Eddie Deas); Jackie Jackson, guitar (eventually had own band NBC-WBZ, Hotel Bradford, Boston); Buster Tolliver (Is he the Tolliver who recently recorded with Harry Dial?); Al Burse, bass horn and bass; and Wilbur Pickney (spelling! and instrument?). Perhaps some of our Boston researchers can put the pieces together and come up with the personnel of not only the Oliver Tynes - Georgia Cotton Pickers recording groups, but also the Eddie Deas organization who recorded for Victor. All seem to have been in the Boston environs in the late 20s, early 30s.

They were - at "Little Harlem" in late 20s, early 30s, name changed to "Little Dixie" mid-30s.

GENE AUTRY RESEARCH (Pseudonyms etc.) (re:RR71)

From Eric Wadin, Benito, Manitoba, Canada

As for Jim Hadfield's query in RR#71 about Bob Clayton as being a pseudonym for Gene Autry on the Broadway 4000 series A. R. C. label, this is definitely true as I have the following record by "Bob Clayton" - 4094-A "Back to Old Smoky Mountain" (Autry-Cross) 11971-2/4094-B "In The Hills of Caroline (Autry) 12004-1 (Bob Clayton (actually Gene Autry) and JIMMY LONG on both sides) vocal with guitars. Prior to finding this Broadway disk the Autry master 12004 was known only to have been issued on Conqueror. This Broadway label is smaller than the N. Y. Rec. Lab's label otherwise identical in design and color (black and gold). Autry did a few recordings with Frankie Marvin on Victor's Timely Tunes label except Autry was under the pseudonyms of both Gene Johnson or Jimmy Smith. Now, in the Gennett ledgers there is mention of a 33000 series but there is no clue as to what label this belongs to. Could it have been Paramount? The reason I ask this is that I would be greatly interested in finding out about 33054 by Gene Autry, titled "Texas Blues". Still more! What company produced Sunrise 33070: "I'll Be Thinking Of You Little Girl!" B/W "Why Don't You Come Back To Me" listed as by Tom Long which is yet another alias of Gene Autry. Are these Columbia masters??

BOB MILLER RESEARCH (Pseudonyms etc.)

Information from researcher Jim Hadfield of Richville, New York

As to BOB MILLER, I've heard that "Buddy Spencer Trio", "Arty Hall" and "Bob Brooks" are all pseudonyms of his. However, I have discs by all these people, and I do NOT hear Miller in ANY of them.

Following pseudonyms ARE definitely Miller:

BOB FERGUSON (on all Col. 15000-Ds)

HAL MONROE (Cont. C-3014)

BOB'S BOYS (Cont. C-3018-also an unlisted vocal on the reverse as done by Clayton McMichen is Miller)

BILL PALMER (Bb B-5009B) (Electradisk 1917, 1937) (Vi 23723)

BILL BARNES & JOEY LANE (Grey Gull 4276)

JOE ADAMS & JAMES CLARK (Mad 50028 (a)

FLOYD CARTER (Pe 13124)

UNCLE BUD & HIS PLOWBOYS (Clarion 5418-C)

On Ok 45000s he was MILLER'S BULLFROG Entertainers, Miller & Miller, Miller & Burnett. On Sup S-2059 the heading is BILL BAKER with BOB MILLER'S HINKY-DINKERS. On Van Dyke 5111 (a) it's BOB & CARLOTTE (sic) MILLER. The other side lists

nobody at all. (Bit it's Miller). (On the Col. 15000-Ds where he and Charlotte appeared, they were listed thusly, "BOB FERGUSON & CHARLOTTE MILLER"). BOB'S BOYS was also used on Varsity as well as his own name. On Montgomery Wards, Vi 23693, Mel, Cq, Br, his own name was used. Miller & Burnett are listed on Champ 15985 and Champ 45081. I would GUESS that "ADAMS & CONWAY" on Van Dyke 5071 and 5075 are Miller & Burnett and same goes for "BURNETT BROS." on Vi 23000s and Bb 5000s. I've been told that "BOB KACKLEY" was another of the Miller pseudos, but have none of these. Hope the above will be useful to collectors. Would appreciate any information at all on him. Surely there must be other Miller collectors (?) ... Also - can anyone tell me the whereabouts of PIE PLANT PETE? Is he alive? If dead, when?

"MELODY" vs. "IT'S ALL IN THE GAME"

Note from Daniel Cillis, Beatty Oregon

I have a solo arrangement for Eb alto sax (sheet music) of "MELODY" by Brig. General Chas. G. Dawes (copyright 1917, transcribed for saxophone in 1927 by Rudy Wiedoeft). "MELODY" came out about 1931 as a pop tune called "IT'S ALL IN THE GAME." There is also an excellent trombone solo of "MELODY" by Tommy Dorsey on RCA Victor 10-1045B. Do you know if Rudy Wiedoeft ever recorded his own arrangement of "MELODY"??

"Little Harlem" was just beyond the "Lobby" on W. Ave. and further down was the "Top Hat."

continued from Issue 23 and 72

DECCA HILL BILLY RECORDS

5798	{Maybe You'll Think About Me	Rex Griffin
	{You Got to Go to Work-Voc.	Rex Griffin
5799	{Down Del Rio Way-Singing	Red River Dave
	{When You're a Long Long Way From Home-Sing.	Red River Dave
5800	{Where the Morning Glories Grow-FT	Wanderers
	{Moonlight on the Prairie-Waltz	Texas Wanderers
5801	{Maybe I'll Get by Without You	Floyd Tillman
	{I'm Always Dreaming of You	Floyd Tillman
5802	{I Shall Go Home in the Morning	Rangers Qt.
	{I Dreamed I Met Mother and Daddy	Rangers Qt.
5803	{Your Promise Was Broken-Singing	Jimmie Davis
	{I'd Love to Call You Sweetheart	Jimmie Davis
5804	{Is It True What They Say About Dixie	Rice Bros.
	{Oh Susannah-FT with Singing	Rice Bros. Gang
5805	{Nagasaki-Inst. FT	Rice Bros. Gang
	{You've Got to See Daddy Ev'ry Night	Rice Bros.
5806	{Where Is My Mama	Red River Dave
	{When They Changed My Name to a Number	Red River Dave
5807	{Goin' Down the Valley One by One	Carlisle Bros.
	{Beneath the Old Pine Tree-Voc.	Carlisle Bros.
5808	{I'll Forgive You-FT	Cliff Bruner & Boys
	{I'll Keep on Smiling	Cliff Bruner & Boys
5809	{Tend to Your Business-Singing	Buddy Jones
	{I Think I'll Turn Your Damper Down	Buddy Jones
5810	{Watching You-Singing	Whitey & Hogan
	{That's the Way With a Broken Heart	Whitey-Hogan
5811	{Ain't no Use to Worry Anymore	Shelton Bros.
	{Old Age Pension Blues-Voc.	Shelton Bros.
5812	{How Could You Have Left Me-FT	Tex. Wanderers
	{Cry Baby Cry-FT	Texas Wanderers
5813	{You Are My Sunshine	Jimmie Davis
	{Old Timer-Voc.	Jimmie Davis
5814	{I Love You as Before-Singing	Rex Griffin
	{I Think I'll Give Up-Singing	Rex Griffin
5815	{It Made You Happy When You Made Me Cry	Buddy Jones
	{In a Shanty in Old Shantytown	Rice Bros. Gang
5816	{I Can't Use You Anymore-Voc.	Buddy Jones
	{I'll Get Mine Bye and Bye, No. 3	Buddy Jones
5817	{An Old Log Cabin for Sale	Whitey & Hogan
	{Answer to Budded Roses-Voc.	Whitey & Hogan
5818	{I Remember-FT VC	Texas Wanderers
	{Give Me Those Old Fashioned Days	Wanderers
5819	{Because-FT	Cliff Bruner's Boys
	{I'm Still in Love With You	Cliff Bruner's Boys
5820	{Baby Your Mother-Voc.	Jimmie Davis
	{Roll Along, Kentucky Moon-Voc.	Jimmie Davis
5821	{You'll Miss Me Some Sweet Day	Buddy Jones
	{Settle Down Blues-Voc.	Buddy Jones
5822	{When You're Thinking of the One That You Forgot	Port Arthur Jubileers
	{Pussywillow-Str. Band	Port Arthur Jubileers
5823	{Sally Do You Love Me-Schottische	Rice Bros.
	{Sweetheart Wait for Me-FT	Rice Bros. Gang
5824	{Ten Pretty Girls-Schottische	Cliff Bruner Boys
	{Sparkling Blue Eyes-FT	Cliff Bruner Boys
5825	{Blue-Eyed Elaine-Voc.	Ernest Tubb
	{I'll Get Along Somehow-Voc.	Ernest Tubb
5826	{You Can't Get Me Back When I'm Gone	Shelton Bros.
	{There'll Always Be a Maple on the Hill-Voc.	Shelton Bros.
5827	{Waiting for a Train-Voc.	Buddy Jones
	{I Won't Miss You When You Go Away	Buddy Jones
5828	{Juke Box Rag-String Band	Bob Dunn's Vagabonds
	{I'll Forget Dear	Bob Dunn's Vagabonds
5829	{You've Been Untrue-FT	Bob Skyles' Skyrockets
	{That's Right I Betcha	Bob Skyles' Skyrockets
5830	{There's a Chill on the Hill Tonight	J. Davis
	{My Mother's Bible-Voc.	Jimmie Davis
5831	{Pipe Liner's Blues-Str. Band	Texas Wanderers
	{Rackin' It Back-String Band	Texas Wanderers
5832	{Blow Your Whistle Freight Train	Milo Twins
	{It's Sinful to Flirt-Voc.	Milo Twins
5833	{Coo See Coo-Voc.	Shelton Bros. (Bob and Joe)
	{I'm a Handy Man to Have Around	Shelton Bros.
5834	{Let's Make Believe We're Sweethearts	Village Boys
	{Anything That's Part of You	Village Boys
5835	{Greasy Greens	Stalsby Family (Sammy-Dot-Jackie)
	{My Heart Is Aching-Voc.	Stalsby Family
5836	{Take Me Back Again	Cliff Bruner & Boys
	{I'm Headin' for That Ranch in the Sky	String Band
5837	{No Matter What Happens, My Darling-String Band	String Band
	{Below the Rio Grande	Rice Brothers' Gang
5838	{I'll Meet You in the Morning	Whitey and Hogan
	{Let Me Travel Along-Voc.	Whitey and Hogan
5839	{Texas Star-String Band	Port Arthur Jubileers
	{Roses in the Sunset-String Band with Singing	Port Arthur Jubileers
5840	{Any Old Time-Voc.	Buddy Jones
	{Dear Old Sunny South by the Sea-Voc.	Buddy Jones
5841	{I Like It Here Where I Am-FT	Skyles' Skyrockets
	{Eskimo Nell-FT w. Singing	Bob Skyles' Skyrockets
5842	{Things That Might Have Been-Voc.	Red River Dave
	{Stars Over Laredo-Voc.	Red River Dave (McEnery)
5843	{When You're Gone-String Band with Singing	Shelton Bros.
	{My Dixieland Girl-String Band	Texas Wanderers
5844	{I'll Be Seem' You in Dallas Alice-String Band	Shelton Bros.
	{Doggone Crazy Blues-Voc.	Shelton Brothers
5845	{I'll Come Back to You	Village Boys
	{Daisy May-String Band with Singing	Village Boys
5846	{I'll Never Cry Over You-Voc.	Ernest Tubb
	{You Broke a Heart-Vocal	Ernest Tubb
5847	{Why Should I Be to Blame-Voc.	Jimmie Davis
	{It's Hard But It's True-Voc.	Jimmie Davis
5848	{Marcheta-String Band	Bob Dunn's Vagabonds
	{I Found You Out When I Found You In-St. Band	Bob Dunn's Vagabonds
5849	{You Don't Love Me But I'll Always Care	Cliff Bruner & His Boys
	{Over the Trail	Cliff Bruner & His Boys
5850	{I'll Come Back Dear-Voc.	Buddy Jones
	{Mean Old Sixty Five Blues-Voc.	Buddy Jones

5851	{Maria Ena-Waltz	Bob Skyles & His Skyrockets
	{Don't Call Me Boy-FT	Bob Skyles Skyrockets
5852	{Yes! We Have No Bananas	Rice Brothers' Gang
	{When It's Blossom Time in Old Caroline	Rice Brothers' Gang
5853	{When It's Springtime in the Rockies-Vocal	Red River Dave
	{My Red River Valley Home	Red River Dave
5854	{Jeez's Blues-String Band	Port Arthur Jubileers
	{Jones Stomp-String Band	Port Arthur Jubileers
5855	{Tell Me with Your Blue Eyes	Shelton Bros.
	{Somebody Stole My Little Darling	Shelton Bros.
5856	{Sundown Blues-St. Band	Texas Wanderers
	{Dixieland I Hear You Calling Me	Texas Wanderers
5857	{The Mountains Will See Her Face No More	Village Boys
	{Geel But I Feel Blue-St. Band	Village Boys
5858	{I Feel the Same As You-Voc.	Jimmie Davis
	{Write a Letter to Your Mother	Jimmie Davis
5859	{Hurry Johnny Hurry-String Band with Singing	Rice Bros. Gang
	{You'll Only Have One Mother	Rice Bros. Gang
5860	{New Falling Rain Blues-FT	Cliff Bruner Boys
	{Sorry-FT with Singing	Cliff Bruner & Boys
5861	{I'm Goin' Back to Sadie-Voc.	Buddy Jones
	{Taxicab Driver's Blues-Voc.	Buddy Jones
5862	{Yodel Fox-FT VC	Swiss Hill Billies
	{You Can't Be Faithful	Swiss Hill Billies
5863	{Goodbye Little Darlin', Goodbye-Vocal	Cliff Bruner & Boys
	{Would You Care	Red River Dave (Dave McEnery)
5864	{Sierra Sue-Voc.	Red River Dave (Dave McEnery)
	{Her Name Was Rosita-Vocal	Red River Dave
5865	{It's Hard to Love and Not Be Loved	Shelton Bros.
	{It's a Weary World Without My Blue Eyes-Vocal	Shelton Bros.
5866	{Every Time I Feel the Spirit	Stalsby Family
	{I Found the Right Way-Vocal	Stalsby Family
5867	{I'm Waiting for Ships That Never Come In-Voc.	Stalsby Family
	{You're As Welcome As the Flowers in May	J. Davis
5868	{Round Her Neck She Wears a Yeller Ribbon	Bob Dunn's Vagabonds
	{I'll Get By	Bob Dunn's Vagabonds
5869	{Daddy and Home-Voc.	Red River Dave
	{My Old Pal-Voc.	Red River Dave
5870	{Mary Lou-String Band with Singing	Rice Brothers' Gang
	{My Sweetheart Darling	Rice Brothers' Gang
5871	{I'll Keep Thinking of You	Cliff Bruner Boys
	{Neath the Purple on the Hills-FT with Singing	Cliff Bruner Boys
5872	{I Wonder If True Love Will Find a Way	Cliff Bruner Boys
	{San Antonio Polka-String Band	Texas Wanderers
5873	{Bavarian Mountain Laendlers-Medley	Texas Wanderers
	{Lindenau Polka	The Swiss Hill Billies
5874	{Seven Beers with the Wrong Man	Lewis Cowboys
	{Seven Beers with the Wrong Woman	Lewis Cowboys
5875	{Rock and Rye Polka	Texas Jim Lewis Cowboys
	{Wine, Women and Song	Jim Lewis Cowboys
5876	{Nobody's Fault But My Own-Voc.	Roy Rogers
	{You Waited Too Long-Voc.	Roy Rogers
5877	{Cimarron	Jimmy Wakely & Rough Riders
	{Maria Elena	Wakely & Rough Riders
5878	{Silver Dollar-Voc. with Guitars	Delmore Bros.
	{There's Trouble on My Mind Today	Delmore Bros.
5879	{I'm Gonna Change All My Ways	Village Boys
	{Nothing Matters to Me-String Band with Singing	Village Boys
5880	{Cattle Call-Voc. with String Band	Jimmie Davis
	{The Old Ladies' Home	Jimmie Davis
5881	{There'll Come a Time	Carlisle Brothers
	{Luna-Voc. with Guitars and Mandolin	Carlisle Brothers
5882	{Jordan I Want to Live with Thee	Royal Quartette
	{Hallelujah-Singing with Piano	Royal Quartette
5883	{Silent Night, Holy Night-Voc.	Roy Rogers
	{O Come, All Ye Faithful-Voc.	Roy Rogers
5884	{The Night Was Filled with Music	Texas Wanderers
	{Old Fashioned Locket-Singing w. Guitars	Burns Br.
5885	{Indiana-String Band with Singing	Rhythm Rascals
	{I'm Happy When You're Happy	Rhythm Rascals
5886	{His Coming Draweth-Nigh	Parker Quartette
	{My Home Sweet Home-Voc.	Parker Quartette
5887	{Only in Dreams-FT with Voc.	Skyles Skyrockets
	{I Ain't Got No Girl	Bob Skyles Skyrockets
5888	{Heaven Bells Ring Out-Voc.	Stalsby Family
	{When We See the Saviour Coming from Above	Stalsby Family
5889	{You're My Darling-Voc.	Jimmie Davis
	{The Love I Have for You	Jimmie Davis
5890	{Old Mountain Dew-Voc.	Delmore Brothers
	{In the Blue Hills of Virginia	Delmore Brothers
5891	{Me and My Shadow-Voc.	Johnny Marvin
	{We Like It-Voc.	Johnny Marvin
5892	{Don't Mention Me-Voc.	Carlisle Brothers
	{Nobody Cares-Voc.	Carlisle Brothers
5893	{Girl of My Dreams	Rice Brothers' Gang
	{I Won't Have Any Troubles Anymore-FT	Rice Brothers' Gang
5894	{Covered Wagon Rolled Right Along	Lewis Cowboys
	{Love Has Been the Ruin of a Many Young Man	Lewis Cowboys
5895	{No Matter What Happens, My Darling-Vocal	Stalsby Family
	{Chapel in the Valley-Vocal	Roy Rogers
5896	{Sailing Blues-Vocal	Buddy Jones
	{Going Back to Louisiana Lou	Buddy Jones
5897	{Make Room in the Lifeboat for Me	Delmore Bros.
	{Gathering Flowers from the Hillside-Vocal	Delmore Bros.
5898	{What's the Matter with Deep Ellum	Shelton Brothers
	{Henpecked Husband Blues	Shelton Brothers
5899	{Rocky Mountain Lullaby	J. Wakely & His Riders
	{The Day You Went Away	J. Wakely & His Riders
5900	{I Ain't Gonna Love You Anymore	Ernest Tubb
	{My Baby and My Wife	Ernest Tubb
5901	{New San Antonio Rose-String Band with Voc.	Ernest Tubb
	{Worried Mind	Texas Jim Lewis & Cowboys
5902	{On the Sunny Side of the Rockies-Voc.	Jimmie Davis
	{Sweethearts or Strangers-Vocal	Jimmie Davis

BLUES IN REVIEW

by Barry Hansen

LONG GONE MILES and The Boys from 25th Street (Vocal, acc. J. C. Warner and another, el. guitars, bass, drums). Produced by Dennis Walker & Bruce Bromberg.

A 38 Pistol Two Kings DM-100-A (Los Angeles, Cal. B Lena Mae (Long Gone Miles)

Two Kings DM-100-B
Luke "Long Gone" Miles, a longtime friend of Lightnin' Hopkins who now lives and works (sporadically) in Los Angeles, has a fine bass voice which he can use almost as expressively as Lightnin'. Like many of the old-time Texas singers (Hopkins included) he has an elastic sense of the twelve-bar chorus, which if anything adds to the character of his singing. But unlike the older bluesmen, Long Gone does not play an instrument, and his recordings show him forever at odds with the capable musicians who have accompanied him (Brownie McGhee & Sonny Terry on Smash S-1755; Willie Chambers on a World-Pacific LP). On this new release LENA MAE is most unlistenable for similar reasons. There are also rough spots in 38 PISTOL, but the slow tempo and unusually fine singing make them easy to pass over. It is possibly his best recorded vocal work, and has the most funky (if not the most accomplished) instrumental backing of all Long Gone's sides.

ELMORE JAMES' Vocal, acc. el. guitar, piano, bass, drums (add saxes & tpt - 1) - A Bobby Robinson Production.

-- It Hurts Me Too (Elmore James) Enjoy 1015
-- Bleeding Heart (Bobby Robinson) Enjoy 1015

The singing on IT HURTS ME TOO is not as intense or as well-phrased as that on Elmore's earlier version (Chief 7004), but the accompaniment is much less cluttered. The guitar is audible throughout to much advantage; except for his first two sides on Trumpet 146, there is no clearer recording of his most characteristic Delta guitar style. The accompaniment on BLEEDING HEART is just a wee bit busy, but the vocal is one of Elmore's better efforts. The widespread play this disc has been getting on the Negro stations is a fine memorial to the late bluesman.

(N. B. Since Robinson was the producer of James' recordings for the defunct Fire label, they may well be previously unissued Fire masters). The labels and wax show only Columbia control numbers.

remiscing in TEMPO by Frank Kelly

625 West 169 Street, New York, N. Y. 10032

"WHERE ARE THEY NOW?"

CLIF BREWTON, who played piano with SONNY CLAPP, the SAN ANTONIO SOCIETY BAND, and with the HAPPY JAZZ BAND in recent months, has been playing solo piano in a San Antonio club. FRANCIS PALMER, who played bass with SONNY CLAPP in past several years has been playing with various society band leaders at N. Y. 's Hotels St. Regis, Plaza, etc. NICK KENNY, song writer and TV-Radio editor of the defunct N. Y. Daily Mirror is retired in Sarasota, Fla. RAY PERKINS, song writer & singer - pianist on 30s Chain radio shows (had his own) today lives the life of Riley in retirement in Bradenton, Florida. JUSTIN RING is retired in Hollywood, Fla. HARRY JEAGER, who drummed with name bands, performs in Las Vegas clubs. RAY STILLWELL who blew Trombone with PAUL SPECHT, NY radio studios, H'wood films, nowadays is a Las Vegas room clerk.

EDDIE SAFRANSKI, bass with Miff Mole's Dixielanders at Nick's, BENNY GOODMAN, CHARLIE BARNET, WOODY HERMAN, STAN KENTON, NBC staff in NY, NBC & PITTSBURGH Symphony Orchs., nowadays is the 802 contractor at the NBC studios in N. Y.

SWINGING WITH ZACC continued

moons ago at Stuyvesant Casino one evening... Herman Autry replaced Bill Davison (playing with Parenti's Quartet) at Jimmy Ryan's and talk about a good horn man this guy really plays a beautiful trumpet besides being a great guy, and a funny story teller. Every so often when doing TIN ROOF BLUES at Jimmy Ryan's Tony Parenti will do imitations of other clarinetists like Pee Wee Russell, Ed Hall and Barney Bigard and good too. One Sunday afternoon at Nick's clary man, Kenny Daven got Herman Autry to do WEST END BLUES ala Pops Armstrong and did a real superb job of it. Would like to contact Gail Curtis (ex Tommy Dorsey-saxman) who later played clary at Nick's with Phil Napoleon and Pee Wee Erwin. I think he lives in Ohio and we used to be pretty good buddies while he was working here in New York. This guy is a real funny cat and he used to break me up when telling a story. Sure would like to hear from him again/ perhaps some of my Ohio readers can get me his address from the musicians' local there.

FILLING IN.....CORRESPONDENCE (Continued)

ALBERT SHORT
Research from Ed Bilderback

I can tell you a little about Albert Short. On the back of my sheet music copy of "Some Of These Days" is a picture of Albert, who has just written what the blurb says is one of "The First BIG SONG-HITS of 1922!" (from the Balaban and Katz "Wonder" Theatres.) Albert's hit is a waltz titled, "In Bluebird Land" and with such a title it couldn't miss. "Produced as a big spectacular number in B&K "Wonder" theatres" etc. He was musical director at that time of the Riviera Theatre, Chicago, a B&K theatre beyond a doubt.

RICHARD HIMBER (re: RR 41)
Info. from Ken Crawford, Pittsburg, Penna.

John!

Just finished reading your "Star Studded Shellac" article in the Feb. issue of Record Research. The record "Are all my favorite bands playing, or am I dreaming" on Victor 25632, is in no way connected with the Richard Himber Orch., but is, in fact, performed by members of the Tommy Dorsey Orch., with the vocal, or speaking portion, done by Bud Freeman, who played tenor sax with Dorsey during this period. This was definitely confirmed to me by Bud, in NYC a year and a half ago (late 1960).

Speaking of Himber, I think that his finest band, by far, was the 1936 edition, whose records come out in the Victor 25200, 25300, 25400 series. The band really swung, and was augmented by such men as Artie Shaw, Pee Wee Erwin and a few others, primarily for recording purposes.

TAYLOR'S DIXIE SERENADES
Information from Len Kunstadt

Brian Rust in JAZZ RECORDS . . . p. 632 listed: Two unknown trumpets, three reeds, piano, banjo, bbs, drums, Ernest Parham (vcl)-1, Harrington, Jordan and Tolbert (vcl, trio)-2.

Charlotte, N. C., May 23, 1931

69343-1 WABASH BLUES-2

69344-1 EVERYBODY LOVES MY BABY - 1

Nine weeks later in the Chicago Defender of Aug. 1, 1931 a personnel of TAYLOR'S VICTOR RECORDING ORCHESTRA OF CHARLOTTE, NORTH CAROLINA, appeared in its Music page.

E. PARHAM, C. TOLBERT, L. JOHANKINS, J. JORDAN, L. MITCHELL, J. GUNN, A. HARRINGTON, W. HART and H. PRATHER "touring South East states under booking management of W. H. PRATHER."

Could J. Gunn be JIMMY Gunn who recorded some swingin' titles for Bluebird with his orchestra during the mid 30s? Can anyone fill in with the first names and any further information about the personnel here-with listed?

FROM RECORD RESEARCH THE MAGAZINE OF RECORD INFORMATION & STATISTICS 65 GRAND AVENUE • BROOKLYN N.Y. 11225

MINIMUM BID 50 CENTS PER RECORD

CONDITION
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MINIMUM BID 50 CENTS PER RECORD. CONDITION GUARANTEED BID BY NUMBER AT LEFT OF COLUMN. RECORDS SHIPPED BY EXPRESS (CHARGES COLLECT) UNLESS YOU SPECIFY OTHERWISE. POSTAGE AND INSURANCE ADD 25 CENTS FOR PACKING. WINNERS WILL BE NOTIFIED TO SEND REMITTANCE. RECORDS WILL THEN BE SHIPPED.

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2 P. 0036282/World 0036282 #1
3 Blues in My Mind/Sliv. 7p. 0036282 #1
AIRLAGE/2nd World 0036282 #1
13 P. 0036282/World 0036282 #1
4 Only Blue/Bluebird 0036282 #1
Stella L.W. IN 30 #1
5 Gonna Sit Right Down/Bluebird 0036282 #1
6 Dances of the Gypsies/Bluebird 0036282 #1
Angel's Eyes/Bluebird 0036282 #1
7 Sentimental Journey/Bluebird 0036282 #1
Mother Come From Ireland/Bluebird 0036282 #1
OLGA ALBANI/Panasonic 0036282 #1
8 Y. 0036282/Bluebird 0036282 #1
ALLEN QUARTET - Folk 42 0036282 #1
9 K. 0036282/Bluebird 0036282 #1
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12 Don't Jump/Bluebird 0036282 #1
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